

Conclusions

The definition of the processes of film production and translation as communicative and interpretative acts has informed the identification of how the illocutionary forces and perlocutionary effects are conveyed by resorting to the interaction between the linguistic and extralinguistic dimensions of the scripts. In this sense, a sort of dialogic relationship is ideally theorised between the authors and receivers –defined by Kress and van Leeuwen (2006) as “interactive participants” – who are considered as senders and recipients of the messages embodied by the migration movies under analysis.

The label “migration movie” itself is proposed to mark a specific type of films, belonging to both comedy and dramatic genres, which are focused on representing the experiences of non-native speakers when they come into contact with foreign countries and different linguacultural backgrounds. Common themes are therefore the difficult steps of integration, the interactions between cultures, as well as the peculiar linguistic variations that are adopted in cross-cultural exchanges.

The analysis of the scripts reveals the multimodal actualisation of the senders/authors’ expectations and cognitive constructs connected to the behaviour of and the language uttered by the non-native speakers; at the same time, the selected migration movies also represent native participants as capable of mediating between different cultures or determined to impose their will. Such conclusions are attained by adopting a multidisciplinary approach to the investigation of source and target scripts, which is meant to provide analysts, translators and mediators with resources that allow them to focus on how the speakers’ cognitive, linguistic and socio-cultural backgrounds influence the production of the messages.

Furthermore, from a pedagogic perspective, the adoption of migration movies in the earlier stages of the training of intercultural mediators may contribute to the examination of the behaviours that prevent speakers from successfully developing cross-cultural communication, as identified by the studies on ELF (e.g., Seidlhofer 2011). In this sense, the analysed scripts show a range of interactions that reflects the actual communicative situations, from the speakers’ creative contribution rooted in the prevalence of the cooperative imperative (Widdowson 1983), to the asymmetrical exchanges typical of cross-cultural migration contexts (cf. Guido 2008), where the interpretation of the non-native participants’ intent is filtered through the native ones’ cognitive and linguacultural backgrounds, eventually leading to miscommunication.

The analysis of the selected corpus of migration movies has started from the proposal of the notion of “scripted lingua-franca variation”, generally characterised by fragmented syntactic structures, by lexical deviations or by the selection of specific verb forms (mainly present simple

and past simple). The inclusion of the scripted variations is seen as a communicative strategy activated by the authors/senders, in order to convey the represented participants' non-native status. What is more, the definition of scripted lingua-franca variations has also a functional connotation, since it is meant to replace the conventional label of "broken languages". Differently from the latter, the alternative notion entails the cross-cultural nature of the analysed interactions, where different linguistic, social and cultural contexts come into contact, whereas its identification as "scripted" also allows receivers to account for the cognitive transfer process (Widdowson 1991) activated by the senders at the time of deciding what lexical and syntactic features to include.

Actually, the scripted variations are affected by the authors' implicature, according to which specific characteristics are selected in order to prompt appropriate reactions on the part of the viewers. The latter, in fact, would recognise the illocutionary dimension by means of inference, a cognitive process that is activated once the specific structures and words are received. It follows that the identification of some characters as non-native, and generally low-status, participants stems from processes of meaning negotiation and acceptability, insofar as both senders and recipients accept a specific type of multimodal representation of some people, thus favouring the successful communication of the author's intentionality.

Similar premises are also applied to the notion of film translation, for translators are seen as both source-script receivers and target-script senders, whereas the renderings usually stem from an "entextualization" process (Urban 1996). It follows that the reproduction of the original scripted lingua-franca variations depends on how the translators interpret the audiovisual and linguistic features of the source texts, as well as on their cognitive construct of "implied receiver". For these reasons, according to the expected features of the film receivers, as well as on the linguistic, extralinguistic and functional competence of the translators, some features are omitted, neutralised, or equivalently rendered.

Further research could and should be carried out on the topic, as even though lingua-franca variations (and ELF in particular) are investigated in actual, non-scripted communicative scenarios, it is contended that the development of the dimensions here investigated can actually improve the knowledge of how the speakers' native background actually influences the expectations and behaviours that are eventually projected onto the development of actual exchanges. Secondly, the study of scripted variations may inform the final knowledge of mediators, who could exploit migration movies in the earlier stages of their training. Thirdly, by proposing the new, shared definition of "scripted lingua-franca variations", also audiovisual translators may be helped, at the time of receiving specific scripts, to decide how to render specific lexical and syntactic features. In particular, the

process-based approach to translation (Kusssmaul 1995; Iaia 2015) could be exploited to enquire into the activation of specific cognitive mechanisms at the time of rendering such variations for target receivers, to confirm the association between film translation and the “entextualization” process. Furthermore, it could be also interesting to consider the possibility of involving actual non-native speakers in the production of scripts, to define lexical, syntactic and communicative features closer to the actual uses of lingua-franca variations.

The notion of integration needs to be separated from that of homogenisation. The differences of human beings have to be preserved, for personal growth is connected to the discovery of the others, of their specificities, of their diversities. Research on lingua franca is blessed by such diversity as well, and hopefully this book has illustrated that also movies can contribute to this research area, although their production, reception and features may be different from the conventional sources of linguistic investigation. Diversity and fragmentation may lead to a universal happy ending.

